

practice is dead—theory soars into impracticability.

We advocate a national collection of pictures and sculptures arranged chronologically, but not an extravagant outlay to obtain the originals of past epochs. Let good copies be commissioned of those pictures and sculptures considered the *chefs-d'œuvre* of each period of development, to teach men that art, like other emanations of life, is progressively developed. The Glyptothek at Munich is a model for arrangement. Commencing with Egyptian, the rubble on which the superstructure of Greek art was raised, the visitor passes on to view remains of Greek sculpture, which bear on them more or less the types of the gods imported by the Asiatic and Egyptian colonists; passing on to the marbles of Egina, thence to the Hall of Apollo, containing the remains of productions which more immediately preceded the age of Phidias, and in which the rigidity of former periods relaxes; and thus leading him on to the climax of Greek art, and, afterwards, to witness its decline. The contemplation of these sculptures, or those of our own British Museum—of the works of the painters, from Giotto to Raffaele and the decadence of Italian art—do they not all inform us of an ancient and foreign influence first cast aside, then of a servile and rigid adherence to particular forms in sculpture, in painting, hair, wrinkle, and every minute individuality, and that as experience increased, handed down from master to pupil, art obtained the power of discriminating and selecting? It may be observed that art has always advanced steadily on the inductive principle—rising from particulars to generals—a system that has always been attended with good practical results. In all branches of knowledge, the final effort being to systematize the accumulation of experience into order and unity, the perfect understanding of the whole involves the knowledge of its component parts. When the study of art was substituted for the greater authority of nature, and principles for guidance were attempted to be deduced from it, art fell. Let it always be remembered that nature was the antique of antiquity.

The slow though certain progress of inductive attainment is opposed to the selfish and mistaken ambition of the present day, which is too often, we fear, content with the semblance of a front of strength which must be conscious of a frightful hollowiness within: failing the strong skeleton and vitality of truth, the fear of being crushed is ever present. To avoid this let every man walk obedient in the path of duty for truth's sake, always with hopeful delight, reflecting that whatever his attainments may be, the next age will surpass him; recollect there is always to learn—man at his highest is but scholar, never master.

The writer protested against the archaeological mania, because he believed it had missed the path of greatest utility, and that instead of diving into the past to note the errors of our predecessors as warnings both to the present and future, it has endeavoured to revive follies and embalm decay. We regret that mankind sentimentally, that incoherent wailing over the destruction of antiquities; the violence of the grief, however, be- speaks that it will be short-lived, as it does, in some degree, for affectation and insincerity: it is not that the progressist has less feeling than the archaeologist; it is not that he loves the past less, but that he loves the future more; his offspring is more dear to him than his progenitors; it bears witness to his strength of mind that he denies the less emotion to interfere with that deep-rooted love which prompts the resolve to accumulate knowledge, that posterity may inherit a richer legacy than himself. He sacrifices not the venerable fragments of the past with the savage ire of the iconoclast; he sacrifices an apparent past and present for a real future: he would sweep as a strong wind the stagnant and infected air from the face of the earth, nor stop to grieve o'er the fallen ruin—the decayed and upturn tree or withered flower, which fall, too weak to bear the strength of the remedial gust.

There is an edifice to erect requiring more skill in design than the Parthenon. Good reason has the progressist not to waste his resources on ruins when the temple of man demands all human energies to complete it.

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THE GREEK PEDIMENT.

Fig. 1

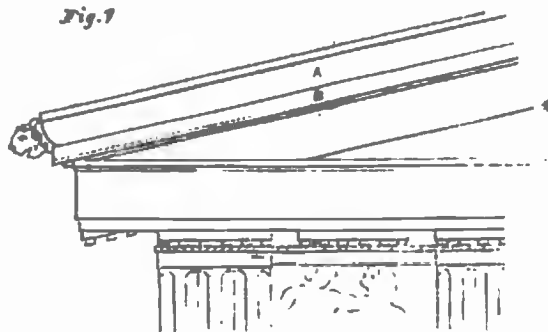


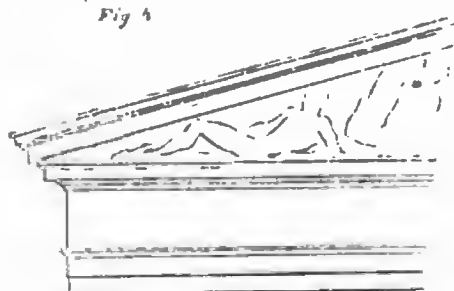
Fig. 2



Fig. 3



Fig. 4



ON THE ARCHITECTURE OF THE GREEKS.*

THE two papers contributed by me on this subject ought to have been followed up by the matter of the present before now; but some reparation may be made by concisely recapitulating the extent of the discussion already overtaken.

In the first, then, after endeavouring to set the principle of regard for the Greek remains on its true and proper basis, by discarding the antiquarian veneration of mere classicism for the more discriminating and understanding admiration of merit in beauty,—I found occasion at the same time to speak apologetically of the unreasoning veneration itself, as, compared with many other unreasoning veneration in the world, founded on merit rarely to be met with,—and attempted, in conclusion, to define the limits of my own architectural delight in the Greeks, by disclaiming model, rule, and precedent, but discriminating surpassing excellence of design.

In the second part there was presented a sketch art-historical of the rise and reason of the reverence for Greek models, tracing the general picture of the "revival," and pursuing this into the more mature appreciation of Greek works which finally resulted, more in our own day; and a glance was taken at the movement in the world's progression which the Greeks made, in which I found, without qualification, an originality and brilliancy of position without a parallel in history.

The remainder of the task which I set myself is a rather more particular discussion of some prominent points in critical examination of Greek architecture; and this may be

fulfilled by adverting briefly to the following subjects:—

- The general design of the Greek temple.
- The pediment.
- The stylobate.
- The absence of base in the Doric column.
- The Ionic capital.
- The Corinthian capital.
- The ante.
- The sculpture.
- The optical corrections and other refinements.

The general idea of a Greek temple, as regards its purposes and uses, and the ceremonial to which these applied, we need not inquire into, further than to observe here the foundation or first step of the exquisite simplicity which forms, in the whole design and every part, so peculiarly the beautiful merit of the work. The plan is the simplest conception of the sort that we know of—a mere oblong building, with an entrance at one end. Any other form of plan (speaking in general terms) would doubtless have answered all the purposes as well, or any other idea of mass and external composition; but we have to give the Greeks the credit of a choice which does vast honour to their judgment. And no less have we to award them the same merit in perhaps every part, without exception, of the work. To be sure, simplicity was with them in every thought the order of the day,—so that the eminent simplicity of the conception was in some degree the natural consequence of the manner of thinking peculiar to the nation and the time; but beyond this negative simplicity there appears to me to be observable a sort of positive simplicity,—as if we might say of them that they resisted from the first every encroachment upon severity and studied simplicity for its own inherent excellence. For it is manifest how widely their circum-

* Read at a meeting of the Architectural Association, held on Friday, December 1st.

† See pp. 15 and 99, ante.